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Catena Quarterly

CAESURA: A Review

by JUDY DICKSTEIN

When the *Quarterly* became published tri-annually and known as *The Literary Magazine of the University of Massachusetts*, we had high hopes for a better quality, more readable publication; but the campus was disappointed. The editors resumed their old standards of esoteric mediocrity, and only a small fragment of the campus bothered to read the magazine; many did not even bother to take a copy, and piles of the magazine stood around the centers of the dorms and were finally discarded. Again this year, under new leadership, the magazine announced a change of name, raising hopes once more for a better literary magazine. And this time we have not been disappointed; the first issue of *Caesura* is certain to be well-received.

Under the leadership of editor Dick Towers, the fall issue of the magazine appeared in an attractive format, with the material discriminately selected and arranged.

First to meet the eye is the smart black-and-white cover featuring a line drawing by Walter Kamys of the Arts Department. Inside, the table of contents lists seven short stories, thirteen poems, and eight glossy center pages labeled—somewhat broadly—"ART." Naturally, some of the contributions were superior to others, yet after reading the magazine I was able to state, in truth, that I felt *not a bit of space had been wasted on clearly inferior material*.

Unlike past issues, there was a wide range of variety in the material selected for publication, and this was most admirably evident among the short stories: they include humor, violence, charm, pathos, suspense, tragedy, and irony to form a well-balanced reading diet, with something to appeal to every taste. "To Err . . ." a story by Lester Neale, was a competent, professional piece of writing, and easily the highlight of the issue; the plot tautly dramatizes the abuses in a state hospital. The second story of particularly high merit was Paul Theroux's "Waldo, or Going to the Dogs." The scene revolves around the conversation of Waldo, his mother, and his Grammy, who has gone to the Oak Grove Cemetery to hunt dandelions. It is a fresh, animated story, as only this author can portray, with a whimsy at times reminiscent of Dylan Thomas. Among the other pieces of fiction, Eve Silberstein has warmly captured the spontaneity of childhood, and of the two successfully-executed stories by Sam Gorrine, "Joe," an account of several boys' weekend visit to New York City, is particularly entertaining. Robert Mastrodomenico's story of a janitor in a morgue has a diabolique charm; and Larry Schectman rounds out the issue with grueling tale of a punk's tangle with the police.

As in past issues, outstanding poetry appeared by Doug Flaherty and Charles Dean. Mr. Flaherty's "Chambermaid at the Door" and Mr. Dean's "Hearing Frost Read" were among the most memorable of this fall's selection. Apparently for the inherent prestige value, a poem by Robin Skelton, "Every Word," was included among the student work; Mr. Skelton is on leave from Manchester University (England) to be resident poet on campus this semester. The remainder of the student poetry was not overly impressive, with the possible exception of Paul Theroux's "Whores Say Their Prayers" and Karen Tucker's "Preparation of Herring Gull Study Skin."

The art section again contained a good variety of material: a collage by Mary Desmond, a line engraving by William Shumway, photographs by Don Crasco and Stan Patz, and intaglio prints by Paul Serra and Carolyn Heitin. And each of the eight offerings was outstanding in its area of art; the entire section formed an apt supplement to the literary portion of the magazine.

Caesura is an overwhelmingly delightful success, and certainly the campus will eagerly await a second issue of equally high quality.

To the entire staff and all contributors, our thanks and admiration.

Guild Announces Production Plans

trations at this time.

The success of *The Threepenny Opera* started in Berlin in 1928, then went on to Paris, Munich, Vienna, all Germany, and all Central Europe. It took some 26 years before New York had any success with the piece —when it opened there in March, 1954, to fine reviews and great prospects.

Then a ridiculous situation presented itself: the theatre-owner had leased the house to another show. After 12 weeks *The Threepenny Opera* closed, though business was terrific, and the last audiences were vocal and mutinous at the coming departure.

Brooks Atkinson, New York Times drama critic, began wagging a campaign by inserting neatly and regularly at the end of his other reviews: "Bring back *The Threepenny Opera*."

Then the theatre changed hands (after several flops), and

on September 20, 1955, it started again. The show ran six years and three months, a record in anybody's language.

The chief song of the work, "Mack the Knife" (also called "Moritat" and "Theme from *The Threepenny Opera*") bounced onto the hit-parade four distinct times, becoming radio-television's "Song Hit of the Year 1959" in Bobby Darin's sensational rendition.

The college-student crowds kept coming and enjoying and quoting; the sophisticates refused to be left out; the music-lovers wilted with pleasure at Weill's sweetness of tune and acidity of harmonic invention.

UMass YR's Will Sponsor Alcorn Talk

The UMass Young Republicans will sponsor a perspective of the Republican credo by guest speaker Meade Alcorn, ex-Chairman of the Republican National Committee and currently professor of practical politics in the University's government department.

Alcorn will deliver his talk on Thursday, Dec. 13, at 8 p.m. in the S.U. Council Chambers. Following Mr. Alcorn's address there will be a coffee break in the Worcester Room at which interested students may meet with Alcorn and club members.

Alcorn's lecture is the first item of an interesting club program being sponsored by the Young Republicans. Also on the agenda this year will be more guest speakers, such as State Attorney-General Ed Brooke, panel discussions and films.

Harvard Bus. Dean To Interview

Dean Chaffee E. Hall Jr. of the Harvard Graduate School of Business Administration will visit the campus tomorrow to interview students interested in attending the Harvard Business School. Director of Men's Placement Robert J. Morrissey has announced.

Dean Hall will interview interested persons tomorrow between 10 a.m. and 2 p.m., while visiting Placement and Financial Aid Services.

According to Morrissey, interested students should make appointments in advance.

Nineteen Grads Enroll In Co-op Ph.D. Plan

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Caesura arrived on campus last fall with a new staff, a new name, and a promise of good things to come. The new issue has done a lot in the direction of fulfilling that promise.

The first thing to notice—and who could help but notice?—is a cover which might easily qualify as the most attractive in the history of the magazine.

The art section opens with a technically competent, if compositionally trite, photograph of Crasco. Sculptures by Katz and Trufant are the most attractive offerings. The drawings, however, suffer from lack of contrast on the pages. One looks cramped and cropped, and might have been shown to better advantage within dark "frames" or borders.

In fiction, the man in the spotlight is Maurice Cocchi, a newcomer to *Caesura*: "All the Cool Streams" is the more competent and enjoyable of his two offerings. It is Joe's story of his brother, and of his resolution to search all the cool streams of the world to find him. Mr. Cocchi easily qualifies as one of the most promising authors of the class of '63, along with Lester Neale and Paul Theroux.

This issue, Paul Theroux's offering is entitled "The Amazing Wife of Edwin Yeti." Although it is a competent piece of writing, and contains many particularly delightful passages, it does not quite match the fine caliber of some of the author's other published works.

The issue opens on the bright note of Steve Orlen's timely story "In the Here and Now." Mr. Orlen takes us back to 1888, the year of the great blizzard, and the year Samuel was attending Mass. Aggie and met a very special gal, one of the school's first co-eds. Despite lapses in consistency of time and language, and some concluding lines hackneyed enough to make anyone cringe, this story should prove a source of delight for any UMass student. It overshadows Mr. Orlen's second story, although the latter is superior in many respects.

Sam Gorrine is author of the sixth story "Dinosaur." A careful reading in depth can provide clues to the essence of what may, on the surface, appear to be a meaningless relation of an afternoon in the life of a psychiatrist.

Three of Douglas Flaherty's poems, and the one by N. C. Bowlen are the best of the poetry offered. "A Quartet for the Seasons" is outstanding, beginning: "A drum taut tide/ Of shiny black umbrellas/ Bursts between iron gates . . ."

Mr. Flaherty's first offering, a tongue-in-cheek delight entitled "Triumvirate," opens dynamically, reminiscent of the epic: "Out of the purple undulation/ of the midnight sky/ rode three saintly gaunt men/ on wild mustangs." "A Perspective" is certain to please even the most superficial reader, even though it deals with a "shunkey," which word

is not to be found in any standard dictionary of the English language. "What Path Love?" is the third of Mr. Flaherty's best poems.

The remainder of the poetry shows a good deal of variety. Steve Jenkins' "'Seated Harlequin' by Picasso" is among the best of these, along with "Love" by Howard L. Shainheit and two poems by David Axelrod. "Cobblestone" becomes the more prominent of the two by virtue of such lines as "Cobbler hobbling over cobbled city streets/ Hustler rustling to clobber the eight . . ." The range was from these to others (e.g., "Making a Grotto," "'Amid a Million Strands of Grass,'" and "Only for the World") which were insipid, immature, or maudlin enough to cause the reader to wonder how they ever happened to be selected for publication. Fortunately, these were few, and minor in light of the volume of more competent works.

The essay by Emile R. Drwila, "Academic Survival in a Changing World," helped lighten the tone of *Caesura*, rendering the magazine a great deal more "readable" than tradition has seen it. Although "Academic Survival . . ." may first strike the reader as a *Yahoo* reject, it is entertaining, and its style retains enough dignity for it to be appropriate in a "literary" magazine. In addition, it is most refreshing beside the other essay, Charles Dean's "Pechorin," a study of Mikhail Lermontov's "A Hero of Our Times," with its staid, droning academic language.

Should there be any reason to level negative criticism at the latest issue of *Caesura*, the actual contents are the least likely to come under fire. Shoddy composition would be the main target, and this is as likely to be the fault of the printers as the editors.

However, printers can't take all the blame. In a magazine put out by a literary board of all English majors, save one, a certain degree of punctilio is to be expected. Even overlooking the repeated negligence which allowed such errors as "You're" for "Your," we might at least hope that the names of contributors would appear correctly spelled. The current issue contains at least three such errors (Trufant, Bowlen, and Drwila.)

Caesura appears to be approaching the apogee of its evolution. More students than ever before pick up their copies, take the time to read them, and enjoy what they read. Our literary magazine is no longer for the select few, for the editors, their friends (the contributors), and the faculty of the English department. It has become a popular, widely-read campus publication without the least sacrifice of quality.

No college campus can expect more than this from the editors of its literary magazine; we tip our proverbial hat to the staff of *Caesura* and to the contributors who so kindly share their art with us.

The Massachusetts Centennial Year COL

VOL. XCH NO. 64 5¢ PER COPY

UNIVERSITY OF MASSACHUSETTS

Blaze Delays New Dorm Construction



—Photo by Dave Vincellette

by ELWIN McNAMARA '64

The University's plans for an early completion of its high rise dormitories were dealt a severe blow as fire ravaged a major portion of scaffolding to be used in their construction.

The initial alarm was received by both telephone and box at 3:56 p.m. Saturday. Responding were two engine and one ladder company under command of Captain Alfred Tidlund of the Amherst Fire Department.

The fire had gained great headway before the alarm was transmitted, so firefighters fought a difficult battle to hold the flames in check.

Cause of the fire, according to

Adelphians Hold Awards Banquet

Massachusetts Secretary Of State Slated To Speak

The Political Science Association reminds all students of the coming lecture by Secretary of State Kevin White. The lecture will discuss "Election Laws. The

Capacity For Gree

by DAVE HARACZ '66

As Spring loosens the grip of Winter and the campus emerges from a seemingly eternal blanket of snow, UMass resembles for a week a city of the Golden Age during the traditional festivities of Greek Week.

Sponsored by the Interfraternity and Panhellenic Councils, Greek Week is an annual Spring event during which fraternities and sororities sponsor activities such as exchange suppers, parties, the Greek Ball and Greek Banquet, Olympics, Chariot Races, and the Greek Week Concert.

This year's Greek Week, April 1 through 7, began with the sorority Mass Exchange Dinner Tuesday, during which various sorority members were guests at other chapter houses to encourage better friendship and understanding among the University's Greek Women.

Also held Tuesday night was the Fraternity Manager's Association Board of Directors Dinner at the Grist Mill in Amherst.

Ronn Metcalfe and his orchestra provided music for dancing Friday evening in the Student Union Ballroom. During intermission, Janice Kwapien was crowned Greek Week Queen. The



